

OPENING TITLE SEQUENCE

INT. SIMPSON HOUSE - LISA'S ROOM - NIGHT

LISA lies on her bed **WRITHING** in the throes of demonic possession. As the FAMILY stands by, REVEREND LOVEJOY tries to exorcise her.

LISA

(DEMONIC MURMURING)

REV. LOVEJOY

*

Satan, I cast thee out! The power of
faith compels you! The Church of
Springfield compels you! The Young
People's Outreach Committee compels
you!

Lisa bolts up in bed and her head spins completely around, then she **VOMITS** toward camera. As it drips down, it spells out "SIMPSONS HALLOWEEN SPECIAL VII."

LISA

(SMALL) Sorry.

DR. HIBBERT

SCENE 2 (CONT'D)

And hillbillies prefer to be called
"sons of the soil," but it ain't gonna
happen. Now normally, the birth of
Siamese twins is a joyous occasion...

FLASHBACK: INT. HOSPITAL - NURSERY - TEN YEARS AGO

Dr. Hibbert lifts a pair of IDENTICAL SIAMESE TWINS who are
joined along the side. (Each of them looks like baby
Bart.)

DR. HIBBERT (V.O.)

But unfortunately, one of them was pure
evil.

One of the twins turns and begins viciously biting the *
other on the neck and arms, leaving a series of bite marks.
Marge folds her arms across her chest.

MARGE

*

I think I'll bottle-feed that one.

*

*

*

BACK TO SCENE

DR. HIBBERT

A routine soul smear confirmed the
presence of pure evil. It was then I
knew the only option was to separate
you two immediately.

BART

SCENE 2 (CONT'D)

W-w-what are you going to do to me?

HUGO

*

If I told you, you'd only scream in
terror.

BART

*

(TERRIFIED SCREAM)

Hugo grabs Bart and begins carrying him up the stairs.

*

CUT TO:

INT. SIMPSON HOUSE - ATTIC - A LITTLE LATER

SCENE 3

Bart's tied to a ping-pong table. (His shirt has been
removed.)

HUGO

I've missed you, Bart. Do you know
what it's like to be locked in an attic
for ten years where your only friend is
a baby food jar fulla screws?

Hugo picks up a jar full of screws and **RATTLES** it fondly,
LAUGHING GLEEFULLY. Then he suddenly turns serious, **KISSES**
it, and slowly puts it back on the floor.

BART

You're crazy!

SCENE 2 (CONT'D)

HUGO

*

Am I? Well, perhaps we're all a little
crazy. (BEAT) I know I am. I went
mad after they cut us apart. But I'll
be sane once I sew us back together.

THE GENESIS TUB

by

Dan Greaney

FADE IN:

SCENE 4

INT. SIMPSON HOUSE - BASEMENT - NIGHT

Homer is at the pool table, carefully lining up a shot.
Lisa is resting her head on the table, facing Homer.

HOMER

Steady, steady...

Homer TAPS the cue ball lightly and it neatly KNOCKS OUT *
one of Lisa's baby teeth.

LISA

Thanks, Dad. That loose tooth was
driving me crazy. (LOOKING AT TOOTH)
Hey, I wonder if I could use this for
my science fair project.

She exits.

HOMER

Okay, who's next?

MARGE

(AFFIRMATIVE MUMBLE)

Marge, who has an old-timey toothache wrap tied around her
head, places her head on the table.

INT. SIMPSON HOUSE - LISA'S ROOM - A MINUTE LATER

Lisa places the tooth in an empty margarine tub, then POURS
in a splash of Buzz Cola.

SCENE 4 (CONT'D) *

LISA

Now we'll see if cola really will
dissolve a tooth. Science has already
proven the dangers of smoking, alcohol
and Chinese food. (EXCITED) But I
still have a chance to ruin soft drinks
for everyone.

Bart enters with a balloon stuck to his head.

BART

Hey, Lis. Check out my science
project.

He rubs the balloon against his head, then **SHOCKS** her.

LISA

Ow! What's that supposed to prove?

BART

(MATTER-OF-FACT) That nerds conduct
electricity.

He **SHOCKS** her again.

LISA

Ow!

Bart darts out of the room, the balloon still on his head. Lisa picks up the margarine tub and places it on her night table. She notices the tooth is lying on its side and reaches out to straighten it. CLOSE-UP of her finger as it approaches the tooth (a la the hand of God in the Sistine Chapel). A spark of electricity **ARCS** from Lisa's finger to the tooth.

LISA (CONT'D)

Ow! Stupid Bart!

SCENE 4 (CONT'D)

She crawls into bed. As she falls asleep, veins of electricity shoot out from the tooth and course through the surrounding cola, causing it to BUBBLE eerily.

INT. SIMPSON HOUSE - LISA'S ROOM - THE NEXT MORNING

Lisa wakes up and looks at the margarine tub, then sees that a mossy mold-like substance has coated her experiment.

LISA

Oh boy! Mold! That's science-fair
paydirt!

She carries the tub to her desk and examines the mold with her microscope, but sees nothing.

LISA (CONT'D)

(MUTTERS) Hmmm. Looks about the same.

She checks the setting of the microscope and sees that she is looking through a lens labeled "1x."

LISA (CONT'D)

Ah.

She CLICKS the eye-piece to the "10x" setting. The mold now resembles a landscape, complete with tree-like spores.

LISA (CONT'D)

(INTRIGUED SOUND)

Lisa CLICKS the eye-piece to "100x". The "trees" at this * magnification really do appear to be trees. Suddenly, a SHADOWY HUMANOID form flits from one tree to another, stopping at a ring of primitive huts surrounding a campfire.

MUSIC: TENSION BUILDS

Another FIGURE moves.

LISA (CONT'D) SCENE 4 (CONT'D)

(GASPS) Wait a minute -- (PUTTING IT TOGETHER) tooth protein sparked by hair electricity in a caffeine-rich broth -- the building blocks of life.

(REALIZING) My god. I've created life!

MUSIC: EXTENDED DRAMATIC STING

MARGE (O.S.)

Lisa! Breakfast! We're having waffles!

LISA

(EXCITED) Ooo, waffles!

She runs out of the room.

INT. SIMPSON HOUSE - KITCHEN - A LITTLE LATER

The family's eating breakfast. Bart still has the balloon on his head. Lisa takes a bite, then...

LISA

*

Hey, these aren't waffles -- they're just square pancakes!

MARGE

I'm sorry, honey. The waffle iron's in the shop.

INT. SIMPSON HOUSE - LISA'S ROOM - A LITTLE LATER

Lisa closes the door carefully behind her.

LISA

SCENE 4 (CONT'D)

(MOPING) That waffle iron's been in
the shop forever.

She walks over to her desk and looks through the
microscope.

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LISA

*

So, how are my little stone age tub
dwellers? (SHOCKED) Oh my gosh!

LISA'S POV

Through the microscope, Lisa sees a Renaissance-style city,
with colonnaded towers and a network of Venice-like canals.
The tooth is now carved into an ornate Gothic cathedral.

LISA (CONT'D) SCENE 4 (CONT'D)

They're evolving so quickly! They've
already reached the Renaissance...
Wait! One of them is taking something
from the printing press and nailing it
to the door of the cathedral! It's the
Protestant Reformation! Pretty soon
they'll have the Industrial Revolution!

Black smoke begins to pour out of the tub.

LISA (CONT'D)

(PROUD) They're doing good. (COUGHS)

INT. LISA'S ROOM - THAT NIGHT

Lisa lies sleeping. Under the bed, a single pinpoint of
electric light appears in the tub. The number of lights
increases rapidly, until the whole tub is lit up.

INT. LISA'S ROOM - THE NEXT MORNING

SCENE 5

She places the margarine tub under the microscope.

LISA'S POV

We see a futuristic city of tall black spires, aerial tube
trains, and hovering orbs.

LISA

*

Wow, it's almost like seeing into the
future! They have cities in the sky!
And hovering orbs! And Soylent Clear!

BART (V.O)

Hey, what is this goo? Are you trying
to grow a friend?

Lisa turns to see Bart looking over her shoulder. He picks
up the tub and **JERKS** it around brusquely, trying to get a
good look at the city.

INT. LISA'S ROOM - THAT NIGHT

SCENE 5 (CONT'D)

CLOSE on the margarine tub. First one, then several tiny X-wing type fighter ships rise out of the tub. A moment later, a larger "mother ship" appears. The armada flies out of the room.

INT. SIMPSON HOUSE - HALLWAY - CONTINUOUS

SPACESHIPS' POV

They speed across SANTA'S LITTLE HELPER and into Marge and Homer's bedroom, where they hover over Homer's nose.

HOMER

(SNORTY SLEEPING SOUND)

The spaceships zip away, taking care to fly around the airspace above a pair of Homer's underwear lying on the floor. One ship flies over the underwear and immediately spirals out of control and **CRASHES**.

INT. BART'S ROOM - CONTINUOUS

The ships approach Bart's bed and go into attack formation. One ship races along the contours of Bart's sleeping form, a la Star Wars. It rises over his chin, then dives into a final approach to his mouth. As it pulls up sharply, a small mushroom cloud **EXPLODES** on Bart's tongue. He wakes with a start.

BART

What the heck? Gah!

He flails at the space ships as they **BUZZ** around his head. The mother ship **FIRES** at him with phaser beams, then flies into his ear. Sounds of **MUFFLED WEAPONS FIRE** continue as Bart's face contorts. His eyes are illuminated from behind by flashes of light.

BART (CONT'D)

(PAINED SOUNDS)

Smoke begins pouring out of Bart's nose and ears. The ship emerges from his other ear and darts away. Bart swipes at it again. The ships regroup and **ZIP** out the door.

INT. LISA'S ROOM - A FEW MOMENTS LATER SCENE 5 (CONT'D)

The mother ship, battered and smoking, limps back into the room. Bart, covered with bug-bite-like bumps, enters in time to see the squadron landing in the margarine tub. Lisa is startled awake.

BART

Your micro-jerks attacked me!

LISA

Well, you practically destroyed their whole world!

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BART

You can't protect them every second.
Sooner or later you'll let your guard
down, and then -- flush! It's toilet
time for tiny town.

Bart leaves. Lisa sits down exhausted next to the margarine tub and heaves a **SIGH** of relief. Suddenly, we hear a low **WA-WA-WA** sound from the tub. A series of energy rings rise up and encircle Lisa, shrinking her to microscopic size as she is drawn into the tub.

NOTABLE

SCENE 5 (CONT'D)

Of course. You look down on us from
heaven. You gave us life. And only
your divine intervention can save us
from the devil.

LISA

The devil? What devil?

NOTABLE

(GRAVELY) The Dark One.

MINI-CITIZEN #1

(BUILDING) Old Spicy.

*

MINI-CITIZEN #3

(BUILDING) He Whose Shorts Must Be
Eaten.

CROWD

(A LA LISA) Ba-rt!!

The crowd **HISSES**, cringes, and covers their ears.

LISA

No, no, you don't understand. Bart's
just my brother.

INT. SIMPSON HOUSE - LISA'S ROOM - SIMULTANEOUS SCENE 6

Bart tiptoes into Lisa's room and scans the items on her
desk: a rock, a hammer, etc.

INT. MARGARINE TUB - TOWN SQUARE - CONTINUOUS

The crowd is becoming unsettled.

LISA (CONT'D) SCENE 6 (CONT'D) *

What are you looking at? Shouldn't you
people be kneeling? And who does a god
have to smite to get some ambrosia
around here? Sheesh!

*

FADE OUT:

THE END

HOMER

SCENE 7 (CONT'D)

(HORRIFIED) Oh my God... space aliens!
Don't eat me! I have a wife and kids!
Eat them!

KANG

Silence. We are travelers from a
certain nearby ringed planet whose name
we'd prefer not to mention. My name is
Kang, and this is my sister, Kodos.

KODOS

Hello.

HOMER

(GULP) I suppose you'll want to probe
me. Might as well get it over with.

Homer turns around and begins unbuckling his pants. Kodos
stops him.

KODOS

*

We have reached the limits of what
rectal probing can teach us.

KANG

*

This is a mission of conquest. Take us
to your leader.

HOMER

I guess you mean President Clinton. He
usually hangs around Washington, D.C.

KANG

President Clin-Ton. Excellent.

HOMER

SCENE 7 (CONT'D)

Except... there's this election next week, so after that it might not be him anymore. It might be what's-his-name, Mumbly-Joe... (REMEMBERS) Bob Dole.

KANG

Hmm... an election. That complicates matters. Set grid coordinates for Bob Dole.

Kodos pushes some buttons and pulls back on the joystick.

EXT. WASHINGTON D.C. - U.S. CAPITOL - NIGHT

BOB DOLE exits the Capitol.

DOLE

G'night, all.

SENATE STAFF (O.S.)

'Night Senator / Good night, Mr. Dole /
etc.

The door **SLAMS** behind him. Suddenly, he is yanked upwards by the claw.

DOLE

(SURPRISED NOISE) (THEN, GROUCHY) Bob
Dole doesn't need this.

EXT. WASHINGTON D.C. - WHITE HOUSE - SECONDS LATER

The saucer glides into frame and **HOVERS** over the White House. The claw drops down and **SMASHES** through the roof. It fishes around, then hoists out BILL CLINTON, still in his presidential bed.

CLINTON SCENE 7 (CONT'D) *

(STARTLED AWAKE) What?! What's
happenin'?! Is it noon already?

INT. SAUCER - CONTINUOUS

As Homer cowers in fear, the aliens use their tentacles to quickly strip Dole and Clinton of their clothing and hustle them into vertical glass tubes, which close shut around them.

DOLE

(INDIGNANT) What is this -- some kind
of tube?

Kodos raises a lever and the glass tubes **FILL** with a clear, odorless gel.

CLINTON

Thanks for taking care of Dole for m--
Hey! (STRUGGLING SOUNDS AS HIS LUNGS
FILL WITH GOO)

The nude candidates struggle for a moment, then fall into a state of suspended animation.

KANG

Commence bio-duplication.

Kang and Kodos step into a chamber connected to the glass tubes by various wires. We hear an **ELECTRICAL WHINE** as they **MORPH** into perfect duplicates of Dole and Clinton.

HOMER

(SCARED) Aliens... bio-duplication...
nude conspiracies... Oh my God! Lyndon
LaRouche was right!

KODOS-CLINTON SCENE 7 (CONT'D)

(KODOS VOICE) What? Are you still
here? (SINISTER) I'm afraid we'll
have to dispose of you.

Kodos presses a button, causing a gun-like device to move toward Homer's face. Homer backs against the wall in terror. Suddenly, the device begins **SPRAYING** Homer with a powerful stream of liquid.

HOMER

No! NO! What are you spraying me
with!?

KANG-DOLE

(KANG VOICE) Rum. So no one will
believe your story.

A **SLIDING PANEL** opens and Kodos **KICKS** Homer out.

KODOS-CLINTON

*

And don't come back!

EXT. SAUCER - CONTINUOUS

The saucer is once again over Springfield Pond. Homer falls back into his rowboat with a **THUD**. The saucer **GLIDES** away.

INT. SIMPSON HOUSE - KITCHEN - MORNING

SCENE 8

The family eats breakfast and watches the morning news.

SCENE 8 (CONT'D)

ON TV

BROCKMAN

Kent Brockman here with "Campaign '96:
America Flips A Coin". At an
appearance this morning, President
Clinton made some rather cryptic
remarks, which aides attributed to an
overly tight necktie.

Cut to recorded footage. "Clinton" stands behind a podium.

BACK TO SCENE

SCENE 8 (CONT'D)

HOMER

These candidates make me want to vomit
in terror! I've got to stop them!

Homer runs out of the room.

EXT. DOLE CAMPAIGN STOP - FACTORY DISTRICT - DAY

A large crowd stands in front of a factory.

SPOKESMAN

*

Ladies and gentlemen, seventy-three-
year-old Senator Bob Dole!

"Dole" steps up to the podium.

KANG-DOLE

Abortions for all!

CROWD

Boo!

KANG-DOLE

(SURPRISED) Very well. No abortions
for anyone!

CROWD

Boo!

KANG-DOLE

Hmm... (THINKS) Abortions for some...
miniature American flags for others!

CROWD

(CHEERS)

EXT. SPRINGFIELD - STREET - LATER

"Dole" and "Clinton" walk along, holding hands and speaking
quietly. Passersby gaze in confusion at the unlikely duo.

KANG-DOLE

SCENE 8 (CONT'D)

Swaying these Earth-voters is easier
than expected.

KODOS-CLINTON

Yes. All they want to hear are bland
generalities embellished by an
occasional saxophone-solo or tank ride.

KODOS-CLINTON / KANG-DOLE

*

(SOUNDS OF AGREEMENT)

A Democratic Committee van pulls up and an AIDE whispers *
to "Clinton."

AIDE

Mr. President, sir, people are becoming
a bit... confused, by the way you and
your opponent are, well, ahm, constantly
holding hands.

"Clinton" nods knowingly to "Dole", then turns to the aide.

KANG-DOLE

*

We are merely exchanging long protein
strings. If you can think of a simpler
way, I'd like to hear it.

"Clinton" and "Dole" walk off, hand in hand. Just then, a
crazed-looking Homer appears around the corner and follows
after them.

EXT. SPRINGFIELD AUDITORIUM - LATER

SCENE 9

A banner reads "DOLE vs CLINTON: An Evening of Canned
Speeches."

INT. SPRINGFIELD AUDITORIUM - CONTINUOUS

Much of Springfield, including Marge and the kids, are
seated in the audience.

BART

SCENE 9 (CONT'D)

(RUEFULLY) He had 'em, but he lost 'em.

SECRET SERVICEMEN converge on Homer, who grabs an American flag and uses it to defend himself. They wrestle the flag from Homer and carry him to the exit, **SLAMMING** the door behind him. *

*

*

EXT. SPRINGFIELD POND - NIGHT

Homer mopes along, kicking pebbles, looking tired and depressed. He passes by the fishing hole.

HOMER

(BEATEN) Why, why won't anybody believe
my crazy story?

He kicks a bush in frustration. We hear a **METALLIC CLANG**. Homer recoils in pain, then angrily rips the plant from the ground, revealing the flying saucer.

HOMER (CONT'D)

(GASPS) The saucer! (TRIUMPHANT) Ha!
They thought me mad, but me perfectly
sane.

INT. SAUCER - MOMENTS LATER

Homer has his hand on a lever near the glass tubes. The gel is draining and the real Dole and Clinton are beginning to awaken.

CLINTON

*

Oh, no, am I still here? I don't wanna
serve out the rest of my term naked in a
tube.

DOLE

SCENE 9 (CONT'D)

Well, there's a new day dawning in Bob
Dole's tube. Crime's down in my tube;
unemployment's down -- (SEES HOMER)
Hey, who the hell are you?

HOMER

I'm Homer Simpson, Sir, and I'm gonna
get you back to Washington before it's
too late!

PATRIOTIC MUSIC swells as Homer pulls back on the joystick.
The saucer quickly **ZOOMS** into earth orbit. Stars whiz by in
the viewport. Clinton turns to Dole.

CLINTON

You know, Senator, being in suspended
animation gave me time to think.
Partisan politics are tearing our
country apart.

DOLE

*

You've got a point there, Billy.
There's room for compromise on most
every issue -- except grain subsidies.
(BEAT) Aw hell, I'm willing to screw
over the good farmers of Kansas if you
are.

CLINTON

Together we can lead America into a new
golden age.